

## Bollywood Sociology Goes To The Movies

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Council for Indian School Certificate further reduced the syllabus for class 10 and 12 on July 9 2021 The syllabus has been reduced for the academic year 2021 ...

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It is meant to help students from marginalised communities go abroad to study, but applicants say it is mired in red-tape and restrictive criteria.

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Why aren't more students getting the national overseas scholarship?

Council for Indian School Certificate further reduced the syllabus for class 10 and 12 on July 9, 2021. The syllabus has been reduced for the academic year 2021-2022. The ICSE (class 10) subjects for ...

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CISCE reduces syllabus for major subjects of ICSE, ISC Board Exams 2022! 5 top notch tips to prepare better

When a person buys a ticket and comes to the theatre or watches it on Netflix or any platform, he is not coming there for a lesson in sociology or a lesson in psychology. He will go to college for ...

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20 Years of Lagaan EXCLUSIVE: Aamir Khan – “To assume that I pick scripts only based on messages is wrong”

Father Stan Swamy, as the Jesuit priest was popularly referred to, was the country's oldest prisoner charged under the UAPA for his role in what the NIA contends was an alleged Maoist conspiracy that ...

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The life and death of Father Stan Swamy

Pandemic has exposed the limits of modernity. It is time to reflect on the illusory character of our inflated egos, the way we live.

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The spiritual lessons from Covid-19

She was the only Indigenous player on the plane and one of only a few Native women playing Division 1 basketball at the time. She had prepared for the game like she would any other. Studying the ...

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Offensive mascots take toll on Indigenous athletes

The words I have fought the good fight, I have finished the race , from the Bible seems to sum up the life of Stanislaus Lourdusamy, 84 or Stan Swamy as he was known.

Stan Swamy: A life dedicated to tribal people

Though he was selected for a doctoral degree in sociology there, he preferred to return to Chaibasa. "I first met him in Bengaluru in the 1980s when he was director of the Indian Social Institute.

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'Always the first to protest violation of human rights'

Three Indian Americans – Manish Bapna ... of American Studies and Contributing Faculty Department of Anthropology/Sociology at Amherst College. He and his work have been profiled on numerous ...

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Three Indian Americans Named to New AAPI Victory Alliance Advisory Board

It's a heartbreaking day for survivors, as researchers release findings from ground-penetrating radar at the site of the former Kamloops residential school.

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'It took science to wake the world up': Kamloops residential school findings released

Kyle Willmott joined the Department of Sociology & Anthropology at Simon Fraser University ... projects that examine the genealogy of taxation in relation to federal Indian policy, the use of ...

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Kyle Willmott

Disruption to mosquito control programmes because of the pandemic is thought to have contributed to the first ever outbreak of the Zika virus in the southern Indian state of Kerala. Covid patients ...

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Covid-19 hospital admissions climb to highest level in four months

As many as 148 students had applied for PhD programmes in Management Studies, Political Science, Computer Science, Chemistry, Sociology ... launched portal of the Indian Council for Cultural ...

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Kerala University preferred education spot for overseas students

The webinar was organised by the Department of Sociology and Social Work, Acharya Nagarjuna University, in which key discussions took place on the draft National Council of Social Work Education ...

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Call to boost social work education, practice

Dr Mangesh Karad, Executive President and Vice-Chancellor, MIT ADTU and Prof Sujit Dharmpatre, Director, MIT School of Indian Civil Services ... Geography and Sociology. All other subjects ...

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MIT School of Indian Civil Services launches BA/ MA Programme in Administration

Sociology, Psychology, Computer Science, Biotechnology, Environmental Science. On 2nd July the council had reduced the ISC and ICSE for both English and Indian Languages. CISCE has sent a letter ...

Bollywood: Sociology Goes to the Movies rejuvenates a dormant dialogue within sociology about understanding the possible relationships between cinema, culture, and society. This is done through an interdisciplinary conversation with studies of the cinema drawn from film and media, and cultural studies.

Provides a road map of the scholarship on modern Hindi cinema in India, with an emphasis on understanding the interplay between cinema and colonialism, nationalism, and globalization. This book attends to issues of capitalism, nationalism, orientalism, and modernity through understandings of race, gender and sexuality, religion, and politics.

Using an interdisciplinary framework, this book offers a fresh perspective on the issues of diaspora culture and border crossings in the films, popular cultures, and media and entertainment industries from the popular Hindi cinema of India. It analyses and discusses a range of key contemporary films in detail, such as Veer Zaara, Jhoom Barabar Jhoom, and Dostana. The book uses the notion of travel analytically in and through the cinema to comment on films that have dealt with Indo-Pak border crossings, representations of diaspora, and gender and sexuality in new ways. It engages with common sense assumptions about everyday South Asian and diasporic South Asian cultures and representations as expressed in Bollywood cinema in order to look at these issues further. Moving towards an innovative exploration beyond the films, this book charts the circuits and routes of Bollywood as South Asian club cultures in the diaspora, and Hindi cinema entertainment shows around the world, as well as its impact on social media websites. Bollywood Travels is an original and thought provoking contribution to studies on Asian Culture and Society, Sociology, World Cinema, and Film, Media and Cultural Studies.

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The emergence of new media today in South Asia has signalled an event, the meaning of which remains obscure but whose reality is rapidly evolving along gradients of intensity and experience. Contemporary media in and from South Asia have come to sense a new arrangement of value, sensation, and force - new forms of becoming that might be usefully termed as 'media ecologies'. This evolution from nation-based forms of communication (Doordarshan, All India Radio, the "national" feudal romance) to simultaneous global ones conform and mutate the structures of feeling of local, national, diasporic and transnational belonging. This collection of original essays is concerned with understanding how people are making meaning from the new media and how subaltern tinkering (pirating, peer to peer file sharing, hacking, noise jamming, indymedia, etc.) does things to and in the new media. This exciting work helps us to make sense of the creation of new publics, new affects and new experiences of pleasure and value in convergences of intermedia in a fast developing South Asia context. This book was originally published as a special issue of *South Asian Popular Culture*.

This book explores representations of gender, sexuality and ethnicity in Hindi films, in the socio-political context and in terms of how young audiences in India and the UK construct them. In-depth interviews, observations and photographs provide insights into spectatorship and comparison with theories about Hindi film and popular culture.

Bollywood movies and their signature song-and-dance spectacles are an aesthetic familiar to people around the world, and Bollywood music now provides the rhythm for ads marketing goods such as computers and a beat for remixes and underground bands. These musical numbers have inspired scenes in Western films such as *Vanity Fair* and *Moulin Rouge*. *Global Bollywood* shows how this currency in popular culture and among diasporic communities marks only the latest phase of the genre's world travels. This interdisciplinary collection describes the many roots and routes of the Bollywood song-and-dance spectacle. Examining the reception of Bollywood music in places as diverse as Indonesia and Israel, the essays offer a stimulating redefinition of globalization, highlighting the cultural influence of Hindi film music from its origins early in the twentieth century to today. Contributors: Walter Armbrust, Oxford U; Anustup Basu, U of Illinois, Urbana-Champaign; Nilanjana Bhattacharjya, Colorado College; Edward K. Chan, Kennesaw State U; Bettina David, Hamburg U; Rajinder Dudrah, U of Manchester; Shanti Kumar, U of Texas, Austin; Monika Mehta, Binghamton U; Anna Morcom, Royal Holloway College; Ronie Parciack, Tel Aviv U; Biswarup Sen, U of Oregon; Sangita Shrestova; Richard Zumkhawala-Cook, Shippensburg U. Sangita Gopal is assistant professor of English at the University of Oregon. Sujata Moorti is professor of women's and gender studies at Middlebury College.

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Why are people fascinated with Bollywood? What is the cultural significance of the films produced there? In recent years Bollywood - the popular Hindi cinema - has received widespread international attention in the global media. Bollywood examines the reasons for this interest and provides an unrivalled guide to the phenomenon.

From Bombay (Mumbai) and other production centres on the Indian subcontinent, Indian popular cinema has travelled globally for nearly a century, culminating in the Bollywood-inspired, Oscar-winning film *Slumdog Millionaire*. This volume brings together perspectives on Indian popular cinema, universally known as Bollywood now, from different disciplinary and geographical locations to look afresh at national cinemas. It shows how Bollywood cinema has always crossed borders and boundaries: from the British Malaya, Fiji, Guyana, Trinidad, Mauritius, and East and South Africa to the former USSR, West Asia, the UK, the USA, Canada, and Australia. While looking at the meanings of nation, diaspora, home, and identity in cinematic texts and contexts, the essays also examine how localities are produced in the new global process by broadly addressing nationalism, regionalism, and transnationalism, politics and aesthetics, as well as spectatorship and viewing contexts.

*Bollywood in Britain* provides the most extensive survey to date of the various manifestations and facets of the Bollywood phenomenon in Britain. The book analyzes the role of Hindi films in the British film market, it shows how audiences engage with Bollywood cinema and it discusses the ways the image of Bollywood in Britain has been shaped. In contrast to most of the existing books on the subject, which tend to approach Bollywood as something that is made by Asians for Asians, the book also focuses on how Bollywood has been adapted for non-Asian Britons. An analysis of Bollywood as an unofficial brand is combined with in-depth readings of texts like film reviews, the TV show *Bollywood Star* (2004) and novels and plays with references to the Bombay film industry. On this basis *Bollywood in Britain* demonstrates that the presentation of Bollywood for British mainstream culture oscillates between moments of approximation and distancing, with a clear dominance of the latter. Despite its alleged transculturality, *Bollywood in Britain* thus emerges as a phenomenon of difference, distance and Othering.

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